

Journal of The American Institute of ARCHITECTS



CHINESE SYMBOLS

NOVEMBER, 1953

The Architect's Dilemma

Religious Architecture

Trends in College Buildings

Louis Sullivan and His Brother

The Architect—Man or Monkey?

Korean Housing Program

Honors • Calendar • Books

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

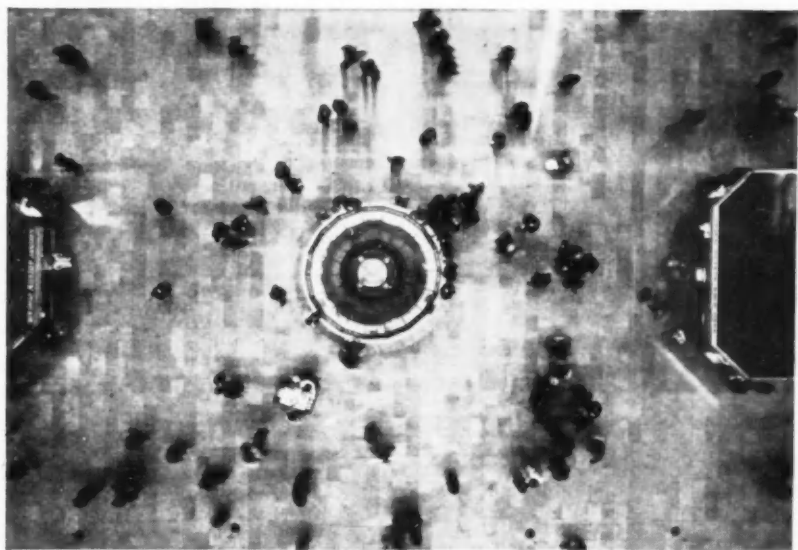
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The Journal of The American Institute of Architects, official organ of The Institute, is published monthly at The Octagon, 1735 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor, F.A.I.A. Subscriptions in the Americas, U. S. possessions and Philippines, \$3 a year in advance; elsewhere, \$4 a year. Single copies 35c. Copyright, 1953, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C., under the Act of March 3, 1879.



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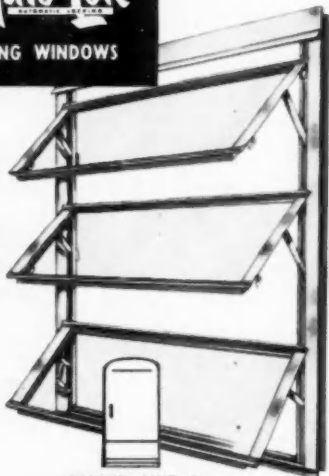
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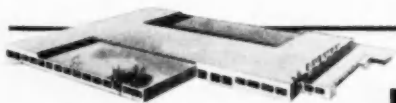
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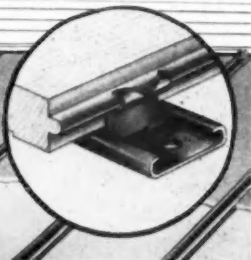
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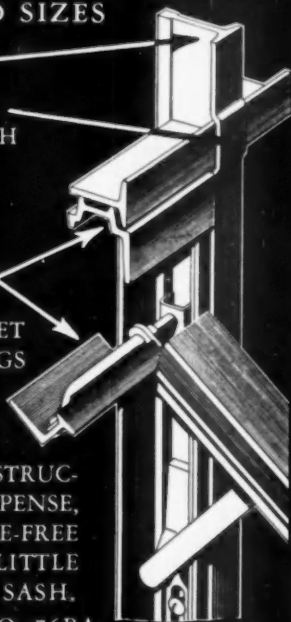
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The Architect's Dilemma

In England over half the registered architects are in salaried employment. Does this portend the end of professional practice as we have known it? Reprinted by permission from

The Economist (London) of July 25, 1953.

MORE ARCHITECTS are practising their profession than ever before in Britain, and the output of qualified young men and women was never higher. The profession is increasing at a rate of over 6 per cent a year and nearly everybody—at the moment—is getting a job. The proportion of building work that is being planned or directed by architects is increasing encouragingly. It was only 5 per cent of all building operations before the war, and now it may be 15 or 20 per cent. Architects are working on types of building from which they were previously almost excluded, such as local authority housing and schools. Yet the profession senses an undertone of public criticism of its conduct; it is far from happy about its present fortunes and is uneasy about its future. Controversy invades architectural journals and conferences; a radical wing even ques-

tions whether the professional status, built up so laboriously by the Royal Institute of British Architects, makes any sense at all in the postwar world.

The social changes which have taken place since 1939 have overset the traditional order of things for the architectural as well as for the medical profession; moreover, architects are struggling to come to terms with the technological revolution that is slowly overtaking building, despite the opposition of builders. Before the war, architecture—the design of traditional kinds of building with traditional materials—was still mainly in the hands of the private practitioner (so far as it went to architects at all). He made anything from a just tolerable middle-class living to a fair-sized fortune out of it. Only those products of the schools or articulated training who had neither capital nor talent for private prac-

tice took the salaried posts that local authorities had begun to offer in growing numbers. Since the war the balance has changed spectacularly. It is the salaried architect who is getting the interesting work, the private architect who is doing the chores.



The reasons are obvious, though few foresaw them. Before the war public bodies and private concerns put out their work to private architects; and so did the well-off and wealthy, who were still building houses, if no longer mansions. But, since the war, building controls and priorities for council housing and schools have put most building into the hands of local authorities, who have expanded their own architectural departments. So have nationalised industries; so have regional hospital boards; so have many large firms. The salaried architect, however underpaid and frustrated, has handled most of this work—and has kept control of even that part of it which has been “put out.” The private architect has had to be content with this overflow from public offices, together with such priority factory or commercial building as has come his way, plus conversions, war dam-

age repairs, exhibitions and such-like, to fill the gaps.

Meanwhile, the costs of running a private office have soared along with the taxation levied on the profits, if any. To be able to handle a remunerative commission, offices must be reasonably staffed. To carry the overheads between remunerative commissions, all sorts of odd jobs must be accepted. Even so, a private office often proves undermanned to deal with a big job—and any consequent mistakes or delays will draw criticism upon the profession. Big commissions tend to be concentrated upon a minority of large and experienced firms. This is especially true of factories, generally the most remunerative work. It is said that two or three firms have handled all the sizeable factories put out to architects in Scotland since the war. It has become almost impossible to start a new practice, and survive.

Of the 18,000 registered architects in Britain over half are already in salaried employment. They have in many cases found themselves taking instruction from seniors who were hardly regarded as the cream of the profession when they first went into local government service. Their prospects rarely exceed a top salary of £1,800

and a pension. But they have done most of the worthwhile architecture since 1946. Their efforts, not surprisingly, have encountered a lot of criticism—not least from builders, some of whom have the hardihood to declare that whether or not postwar houses are better designed than their forerunners, they are not designed to minimise cost or site delays. Nor has extravagance been confined to houses, as anyone who visits a new power station soon realises.

But the disgruntled private architect is in no position to point the finger of scorn. In his small office he often lacks the resources to tackle large programmes of work or to experiment with new techniques and materials; so much so that group practice has been proposed. He must face the fact that the most remarkable postwar architectural achievement has come from salaried architects. Thus the Hertfordshire County Council first showed in its school building what could be done by pre-planning, modern technology and cost-planning; and from its pioneer work has sprung the schools building programme now organised by a team of architects, engineers and administrators in the Ministry of Education. They have not only re-

duced the cost per school place by 45 per cent since 1949, despite a continuous rise in building costs, but have demonstrated a variety of non-traditional methods and materials—and even invented some—within a genre of architectural comeliness which has brought foreign architects flocking to these shores. A bitter pill this for the old school, whose efforts in the interwar years hardly raised a flicker of interest among their questing overseas colleagues, who turned rather to America or Sweden for work of note.



It is clear to almost all architects that the prewar market for their services has disappeared with the last remnants of Galsworthy's England. Even the system of competitive tenders and contracts which the architect supervises is becoming obsolete. Tendering becomes too costly when three-quarters of the bill of quantities is for specialised materials at fixed prices; it imposes a rigidity of design which keeps costs high. The idea of the architect as standing between the owner and the builder is of doubtful relevance to the needs of a new age—which are for economical, standardised, efficiently

designed shelters for families, staff, production-lines or what else. This may be vulgar; it may not leave much scope for what the old school calls architecture; but it does leave scope for a tremendous technological development which the younger school views with undoubted relish.

Circumscribed by the RIBA code of professional practice—a development of little more than sixty or seventy years—the private architect has tended to hold aloof, concerned at least as much with art as technology, sometimes taking refuge from technology in art; all too often disinterested in close costing and good administration. In theory the leader and grand coordinator of the building team (which includes the quantity surveyor, the surveyor, the structural engineer, the contractor, the builder and other specialists), the architect has, in the opinion of the radical school, all too often been lost in the ensuing babel; and the specialists sometimes have to rescue him from the consequences of his own ignorance. To reassert his leadership, it is held, the architect must again become the master-builder, a man with a technical training adequate to make him

practical and at home in modern technical developments.

Immediately after the war, indeed, the RIBA set up a special committee to advise upon the overhaul of architectural education, and a second—the Architectural Educational Joint Committee—is now working over the problem again. For there is little agreement on how the architect is to be trained for his commanding position. Over a third of young architects still receive their training outside the schools—usually by training in private offices where they make insufficient contact with modern building conditions. Even in the schools, the teachers are often men who were trained in pre-war conditions and have not adjusted their teaching to modern needs, though some schools are radically overhauling their methods. There is a growing feeling that architecture must be integrated with technology in general; it is even suggested that properly remodelled courses in architecture and in engineering—civil, mechanical or electrical—would share the same first-year syllabus. Students themselves seem to demand more technology and less art.

Educational reconstruction, however, would not alone solve

the professional dilemma. It might provide better technicians for the public offices, where their talents would be used or abused, according to the quality of the senior architect. It should improve every architect's power to deal with builders and specialists. But it would leave the future of undercapitalised and underequipped private practices still in doubt. Many architects hope that easier times and the private client will return, that local authorities and regional boards will disgorge commissions, and that the architect will be restored to his proper place—that of the specialist consultant who in a fiduciary capacity stands between his client and the builder, earning his fees because of his disinterested professional status.

Others see a different future for the private architect. The way in which he can become again the master-builder is, according to this school of thought, to be a part of a firm of contractors or builders—an honest and knowledgeable business man in the best modern professional sense. He should be neither employee nor consultant, but preferably a director. Again, he ought to be fully involved in the many firms who are making building components or developing

prefabricated systems. If, it is argued, the architect is not the designer of new materials and methods, he will miss the crucial development in modern building. He will risk becoming the prisoner of other men's design and architecture.

To accept such an argument means, in terms of the RIBA code, that the architect would change sides. He would become a salesman rather than the guardian of his client's interest. The institute sticks to the view that if the architect is to lead the building team, and even effectively to influence design "at the production end," he must hold fast to his fiduciary status *vis-à-vis* the client—even if the "client" is a committee of architects and technologists. The radical school thinks this argument unreal. It foresees that more and more work will be done by departments of qualified salaried officials, or by tough "business architects," while private practice shrinks to the hard core of big consulting firms, which, in numbers and organisation, will approximate to the firms of consulting engineers, who form so important, but numerically so small, a part of the engineering profession.

It is not, for those who appre-

ciate the esthetic values in architecture, a very comforting prospect; and, indeed, the radicals probably underestimate the strength of the small provincial practice matching the small provincial builder. But if private

practice is to be kept alive as a vital, independent and experimental force—and art—amid an increasingly official architecture, the profession must certainly adapt itself, and quickly, for its survival in a changed world.

Trends in College Buildings

By Robert W. Talley

PROFESSOR OF ARCHITECTURE, IN CHARGE OF THE DEPARTMENT,
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SOME TIME AGO I was called upon to prepare some data on architectural trends in the design of college buildings. As I studied the subject my suspicions were verified. Chaos exists in the realm of campus planning and building.

For example, one institution has recently completed, or has under construction, on its campus several buildings that are a modification of a classic style, several buildings that are a compromise between classic and contemporary design, and several buildings that might possibly be classified as contemporary in nature. This does not constitute a trend, unless this trend be designated as "confusion."

When Thomas Jefferson planned the early buildings for the University of Virginia, his ap-

proach was modern, his concept functional, his objectives positive. He envisioned a great university designed to meet the needs of a teaching staff and student body. No abstractions, either pedantic or architectural haunted him. His argument for the plan and the form was not style or symmetry, but rather the obtainment of character and efficiency. They were conceived as vigorous contemporary expressions.

The English, when adding quadrangles to their colleges or when planning new colleges in the seventeenth century, did not seek to reproduce the styles of the thirteenth century. Rather they produced architectural forms that were efficient and expressive of their time.

Then in the new world of the early twentieth century, many American college campuses were developed with the aim of superficially re-creating the atmosphere of the old colleges of England, or of seeking outward respectability by copying one or another of the historic architectural styles. Admittedly there is often credible beauty and charm in these twentieth-century adaptations. But the inefficiency, the lack of logic and common sense, and the uneconomic construction and maintenance of these cemeteries of the past demanded a change of approach in college building design.

The change in approach was feeble. It was realized that changes need be made, but it was essential that the ghost of the past remain. Therefore the *Modified Style* manner was instituted. Style rather than character was and is the major objective of this approach.

Let me use as an example of this trend, one university which, since 1934, has constructed a number of buildings in a modified Renaissance style. In the Administration Building, efficiency of circulation, and the organization of the working areas, has been sacrificed in

order to achieve a "monumental pile" in appearance. In some of the classroom buildings the resulting exterior proportions are quite unpleasant as the result of an attempt to recognize the essential need for adequate lighting, ventilation, and interior spatial requirements. Much money has been expended on tile roofs, applied exterior columns and pilasters, entablatures, useless balconies and the like in an effort to create a lovely and respectable skin that hangs unrelatedly to its skeleton and conceals many unpleasant internal organs. Truly here beauty, if this is beauty, is only skin deep.

This university is not unique in the solution of its architectural problems. This practice is quite common and constitutes a trend that is quite difficult to comprehend in light of contemporary educational philosophy. The university or college is the foundation of scientific and intellectual development, a leader in cultural achievement. It employs past knowledge as a foundation for new achievement. Yet many of the buildings in which such activity is housed are but distorted and inefficient "shams" of past glory, and express little hope of a future. In them even the beauty, the charm, and

the refinement of the early nineteenth-century imitations is lost.

Even more unfortunate is the tendency to construct buildings which are neither a style, a modification of a style, or contemporary in direction. For the lack of a better term I will refer to such a trend as the *Compromise Movement*.

The motivating forces of such a movement are several. First, there is the strong desire on the part of the administration or of a donor to appear progressive and up-to-date, but also there is an equally strong fear of being labeled a liberal (quite a dangerous term in academic circles!) should the building be conceived in a frank contemporary manner. Second, there is the desire to eliminate some of the expense of reproducing the historic styles. Third, the character of many colleges campuses is determined by earlier stylistic buildings. Campus unity is sought through the false premise of compromise.

Actually a distorted form, resulting from the elimination of essential detail, or by a change in proportions in order to use more economical forms or less material or the introduction of strained,

modified, stylistic motifs produces only an illegitimate offspring of respected parentage.

I recall one university which has recently completed a library in which the interior treatment is sensitive in its recognition of physical and esthetic functionalism. However, a sense of conservatism and a desire for esthetic unity between buildings prompted an exterior expression that retains certain forms repetitious of the older buildings of the campus, while omitting the historic detail that caused these buildings to be excellent examples of a style. The library, in its exterior features, is awkward in form. It not only belies the organic nature of the basic form and the commendable design merit of its interior, but also fails to possess positive character and to become an integral element in the campus composition as successfully as do the stadium, the new engineering laboratory or the nuclear physics laboratory, all of which are creative contemporary design.

Architectural compositional unity has never been achieved by compromise. For example a new building erected on a college campus possessing a tradition of Gothic Revival architecture must capture the vitality and the dy-

namic nature of Gothic design. It loses such character when the design procedure is that of reducing molding profiles or modifying form essential to the true nature of Gothic design. Campus unity can best be accomplished by introducing intelligent creative contemporary buildings which express the underlying character and scale of the established design with contemporary materials and satisfy the cultural demands of today.

The south tower of the cathedral at Chartres was not conceived through compromise. It was designed in the contemporary manner of its time. It is distinctly different in detail and motif from the earlier north tower and the portals. Yet, through the control of proportion and scale, and the use of materials, the result is one of complete compositional unity. The north nave arcades of the aisle and triforium of the English medieval Church of St. Albans are Gothic while the south arcades are Romanesque, yet compositional unity is exquisite. There was no compromise here when the north arcades were rebuilt after the original Romanesque forms had collapsed.

The desire to be up-to-date and modern has prompted the building

of many superficially designed structures on college campuses which constitute another trend which I will label *Modernistic*. As the suffix "istic" implies, this kind of design is one marked by the use of motifs, materials, and details purely for the sake of being different. Structural forms, materials and motifs are strained beyond the limits of reason to obtain a superficial and novel effect.

As an example, stairs or portions of a building are often cantilevered, when no purpose is being served other than that of obtaining a novel design. Similarly, areas of glass curtain walls may be included in the design of a cliché, while admitting too much light to small rooms or creating a serious maintenance problem in cleaning or breakage, or eliminating desired privacy in certain areas. Likewise, steel columns and beams are exposed while the physical structural mechanics are being performed by a reinforcing concrete frame which is not expressed. Also, materials are employed solely for unique effects while being quite impractical with regard to durability or economy of maintenance.

I have heard such designs defended as expressions of the new industrial age and functional de-

sign. But if the buildings are analyzed they become nothing more than an assemblage of clichés in which the exterior and interior forms are not organically derived and coordinated with essential spatial and structural factors. As a result the planning is not efficient and the chosen materials and motifs often lack over-all unity of composition and fail miserably to integrate with the atmosphere of the campus. Novelty and mannerism have never been the basis of fine architecture, and they cannot be the foundation of fine college architecture.

This is a dangerous trend in design. Buildings motivated simply by a desire for novelty or a superficial modernism become either exceedingly restless in composition or they become static, sterile and monotonous in effect. Such buildings are inefficient psychologically as well as physically. They violate every fundamental principle of planning and composition.

I do not wish to imply that cantilevered forms, exposed steel columns, strip windows and the like automatically constitute bad design. On the contrary, intelligently employed, they open a way to creativeness in architecture.

The fine architecture of all past civilizations has resulted from lucid application of available building materials and construction knowledge.



The final trend to be considered is one that might be referred to as *Too Much for Too Little*. Economy and efficiency must not be confused with cheapness. Beyond certain limits of cost, quality of construction and design merit must be sacrificed. This practice of attempting to build beyond financial means is the curse of contemporary architecture.

In recent years universities and colleges have found urgent need to expand physical plants with limited funds. Efforts have been made to plan buildings which include more space than can reasonably be constructed for the funds available. As a result buildings are erected of inferior materials and lack the refinements, comforts and design quality conducive to intellectual, cultural and scientific achievement. Bare, noisy, unfriendly and inhuman physical forms surround the teacher and the student. Initiative and imagination is directly decreased. A sense of restlessness and an at-

titude of cursory training is initiated.

Furthermore, many of these cheap buildings will within a relatively short span of years become a tremendous burden on the institutions because of abnormal maintenance expense. Cheapness can not result in efficient architecture physically, or psychologically.

The deed has been done, and perhaps unavoidably. But it is now time that positive direction be given to the planning of future buildings. This direction must recognize the objectives and physical requirements of academic educational philosophy, by making intelligent use of contemporary construction materials and methods to plan creative organic buildings consistent with their physical and cultural environment.

While the momentary results represent chaos, there is evidence of a return to orderly direction.

In quantity such examples do not constitute a trend, yet they do imply a return to reason in the design of college building.

This return to reason is illustrated by such buildings as those at Florida Southern College, the Pharmacy Building and proposed campus plan at Drake University, the Architecture Building and Library at Georgia Institute of Technology, the Fine Arts Building at the University of Arkansas, the Stadium of The Rice Institute, and a limited number of structures of certain other college campuses.

The argument underlying the design of such buildings is not a desire for style or symmetry or abstractions of a pedantic nature, but a striving for character and efficiency consistent with contemporary education, culture and construction. The approach is modern, the concept functional, the objectives positive.

The Atomic House

By Goldwin Goldsmith, F.A.I.A.

My architect tells us we *must* change our living;

I can't have a hallway, a door or partition.

I look at his plans with deep-seated misgiving;

Is my new home a product of fusion or fission?

JOURNAL OF THE A. I. A.



Religious Architecture

By Rev. Marvin Halverson

EXECUTIVE SECRETARY, DEPARTMENT OF WORSHIP AND THE ARTS,
NATIONAL COUNCIL OF CHURCHES

One of three contributions to a seminar ("Liturgical Arts") at the 85th Convention in Seattle. Maurice Lavanoux spoke of the problems from the Roman Catholic viewpoint (Oct. JOURNAL), and Harry M. Prince's contribution (in a future issue of the JOURNAL) deals with the synagogue.

THE NATIONAL COUNCIL OF CHURCHES includes representatives of all the major Protestant churches, as well as the Eastern Orthodox churches of the United States. Manifestly, I cannot speak for all of them; as a matter of fact, I can speak for none of them officially.

The Eastern Orthodox contingent in our Council follows styles of architecture and liturgical patterns that have been fixed for centuries. The hub of the problem in church architecture, however, derives from that main-line Protestantism that we characterize as Presbyterian, Episcopalian, Methodist and Baptist. The Lutherans, in a sense, form a slightly different stream of Protestantism, having their own traditions which

have remained rather consistent down through the centuries. However, there are some things common to all of Protestantism which, it seems to me, have a bearing on architecture for the church.

At the time of the Reformation, the insistence upon the extension of the priesthood to the entire congregation made its occasions for architecture. There were two points of emphasis that had important implications. One was that the Lord's Supper not only be celebrated every Sunday but that it be accompanied by preaching from the Scriptures in such a way that all might understand. The second main emphasis was that baptism should take place before the entire congregation. As a consequence, we find throughout

Protestantism changes taking place within the existing structures to accommodate them to the new patterns of liturgical practice and belief.

As a result the baptismal font was brought from a little chapel to the front of the church, where all might see and bear witness to the fact that a child was received into the Christian community. Furthermore, the pulpit was so related to the Lord's Table—which, instead of being a coffin altar, became again an actual table—that there was established a relationship between the preaching of the Word and the administering of the Word. Besides that, the internal arrangements were planned in such a way that the congregation was gathered as closely as possible before the altar table and the pulpit.

A very interesting book, written a few years ago, called "The Architectural Setting of Anglican Worship," discloses the internal changes which took place in the parish churches inherited by the Church of England at the time of the Reformation. It suggests, further, the kind of unity that pervaded all Protestantism. If you look at some of the early churches in the United States you will observe that, whether they be New

England Congregationalist, Pennsylvania Lutheran, or Virginia Episcopalian, there was a kind of unity of internal arrangement: a central pulpit, a holy table, where the minister might stand and visibly break the bread and pour the cup so that all might see. These patterns have vanished, and we live in a period of reaction to church architecture as we have known it.



Let me illustrate briefly what has happened in the interior of the church, making for changes in architectural arrangement. I was minister of a Congregational church in New England, housed in a meetinghouse built in 1790. At the time it was erected, it adhered rather firmly to the pattern to which I have referred. There was a vast central pulpit, of such noble dimensions that it dominated one end of the interior. It was not merely a functional instrument enabling the minister to be heard easily; it was also a powerful symbol. This meetinghouse, which was devoid of all familiar symbols—bare, one might say, and symbolic only of space—yet had this great and powerful symbol of a pulpit, which to those people was

the throne of the Word of God, where the minister in his sermon held up the gospel. The sermon became the monstrance of the gospel. In front of the pulpit was the Lord's Table, where the Sacrament was celebrated.

Well, changes took place. In about 1830, with the revival movement sweeping not only New England but the frontier, they wanted the minister to be closer to the people, so the great pulpit was made a bit lower. In 1880, the most significant changes took place in that old meetinghouse. The pulpit was removed altogether, and instead there was installed a lecture platform, on which was placed a lectern. This was symbolic, I think, of the changes that took place in much of Protestantism, the old pattern derived from the Reformation being lost in the emphasis placed upon the preacher as a personality. At a consequence, the table for the Lord's Supper shrank until it was a small table on the floor in front of the lectern.

It is against that kind of pattern in Protestant church architecture that a revolt has been taking place for at least two or three decades. As a consequence you find Protestant churches being erected that look for all the world as if they

were Anglican churches. You find Baptist churches in which the Episcopalian order of the Holy Communion might be celebrated. It would seem that there is a change taking place in Protestant church architecture which makes for a certain kind of unity, a certain kind of sympathy. That is the situation today.

I would like to suggest, however, that there are some clues indicating that this is a temporary solution, an eclectic solution, one which is syncretistic, which does not have integrity, does not have coherence, does not have an awareness of what are some of the fundamental traditions in Protestant worship. At the present time you find in Protestantism a tremendous amount of theological recovery taking place, which I believe will have a big significance for church architecture, in the same way that the Reformation had significance in the seventeenth and eighteenth centuries. What of it? First, emphasis on the corporate nature of the church. We have been living in an age of individualism, in which the emphasis was on the individual and his subjective feeling. The minister and the choir oftentimes engaged in a dialogue to in-

duce certain feelings in the congregation. The emphasis now, increasingly, is in the direction of the corporate nature of the church. Recovered at the time of the Reformation was an awareness that the church is a community of believers and that the building in which the church gathers to perform the function of offering to God its worship and its praise is a community building. Furthermore, there is an increased emphasis upon the Lord's Supper, which demands an emphasis upon the Lord's Table. That was lost in the nineteenth century. There is an increased awareness that an altar pushed against the wall does not suffice for much of Protestant worship. Neither does a buffet, on which you may have some ecclesiastical bric-a-brac. The only justifiable kind of table for the Protestant form of worship is a free-standing one, behind which the minister may take his place and visibly break the bread and fill the cup, in the manner in which it was done following the Reformation.

I want to close with a text: "Worship the Lord in the beauty of holiness." Our inclination now is to use instead, "Worship the Lord in the holiness of beauty"—in architectural arrangements and

in architectural design. The biblical exhortation is, however, the former text. Now many of you know that the root of the word "holiness" in the Anglo-Saxon tongue is similar to that of "whole" and "health." It is only as the architecture of the church again discovers what it is to be whole, to have honesty, to have integrity, to be related to that which actually takes place in a church, so that it pretends to be nothing other than what it is—it is only then that we shall have the kind of architecture which is a fit offering to God and a fit house wherein a Christian congregation may get together and meet with God.



The Moderator, *Richard M. Bennett*, F.A.I.A., asked for questions from the floor.

Walter A. Taylor: I'd like to address a question to Mr. Halverson because I don't think the other two faiths are plagued with this particular problem. I'm very conscious of it as a result of several hundred church projects, including a lot of alterations. It is the problem of choirs. I believe that in the Jewish synagogues and Catholic churches it is very sensibly realized

that a choir should be heard but not seen, and they don't clutter up the place with them. I have also heard that if the Devil ever gets into a church it is usually through the choir loft. I would like to ask Mr. Halverson to say what he is going to propose, or how he is going to try to suggest that people handle the problem of having an adult choir, a junior choir, a baby choir, and a half-dozen others, totalling 75 people, which you've got to squeeze into one chancel two times a year, and things of that sort.

Rev. Halverson: I am glad you raised the question because this sort of points up what I was trying to get at in my statement, namely that in Protestant church architecture one of the fundamental problems confronting us is the confusion as to what is the nature of worship and what we should have inside a church in order to worship properly. One of the things which is a problem right now is the choir. In the early part of American history we didn't have choirs; we had a precentor standing up before a congregation, lining out the hymns. Then they put a bass viol in the back gallery, then an organ, and finally some choirs. The vogue of a chancel with the choir divided

into two parts between an altar or a table and the congregation is in full swing. There is a serious question, however, whether you can have good choral music with a choir which is divided in that way, which can be directed by an organist only by gymnastics behind screens or by the use of mirrors. But it all derives from the fad at the moment—the choir processional. Sensibly the choir ought to assemble in the rear gallery and sing from there. This, it seems to me, is one of the questions that must be faced. I do not have a solution to propose to the churches, but I think it is one of the questions which must be discussed by architects, by liturgical scholars, by musicians, thinking together creatively to the end that worship may be dignified, that the music may be an offering to God and not to the congregation.

Rt. Rev. Raphael Heider, O.S.B.: Basically, all of us have to rethink our own development, our own philosophy, and base the plan on what you do with the building. All of us have suffered very much from architectural journals—with apologies to Mr. Haskell, the editor of *Architectural Forum*—so that when we go to design a church, we get our journals out, start skipping



ENTRANCE COURT



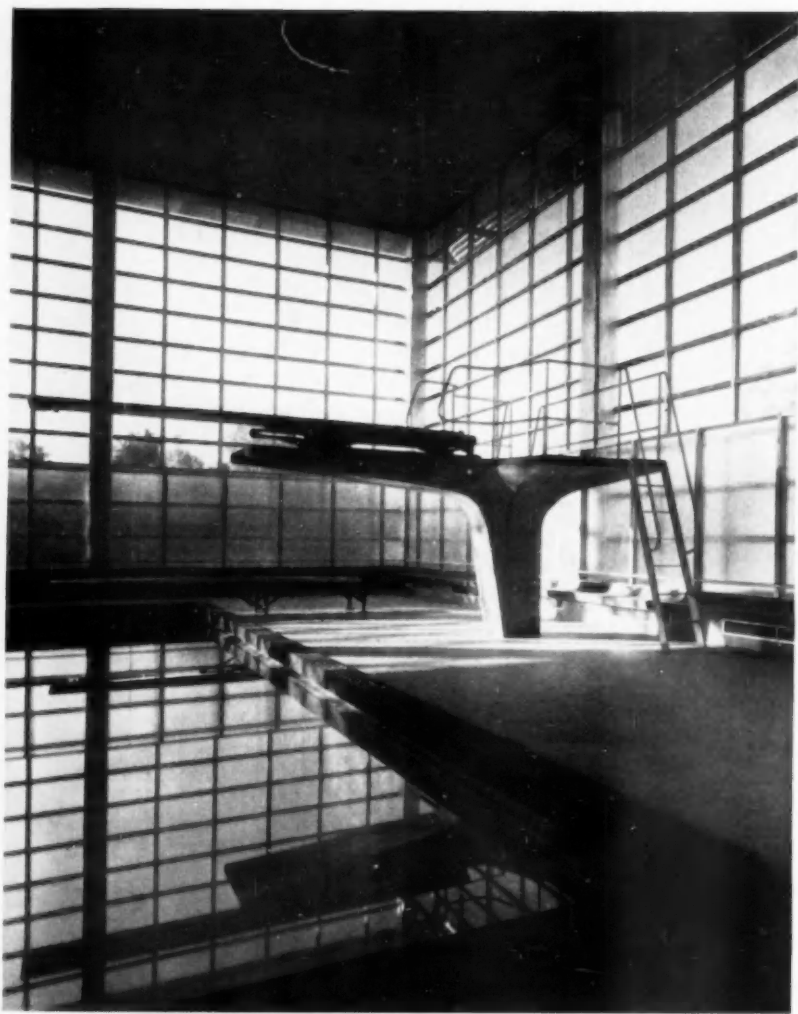
ENTRANCE DOORWAY

DEAN HOUSE
WELLESLEY HILLS
MASS.

PERRY, SHAW & HEPBURN,
KEHOE & DEAN
ARCHITECTS

Favorite Features of
recently elected Fellows:
Robert C. Dean, F.A.A.A.

Journal
The AIA



MEN'S SWIMMING POOL, SYRACUSE UNIVERSITY
SYRACUSE, N. Y.

LORIMER RICH & ASSOCIATES, ARCHITECTS
HARRY A. AND F. CURTIS KING, ASSOCIATE ARCHITECTS

*Journal
The AIA*

Favorite Features of
recently elected Fellows:
Lorimer Rich, F.A.I.A.

through, until we find what seems to be the answer to our problem. And that is the thing that we regret. I wish we could close all the journals, and the architect and the minister, or priest, get together and study the problem and get something creative. Let the architecture follow the philosophy of the people who are going to use it.

Now one other point I would like to make is relative to something Mr. Lavanoux brought up: that we try to get the clinic aspect

off this purifying thing that has happened to us in the last 25-30 years. We have gone far enough now. We have taken all the clothing off the baby, you see, and the architecture stands there stark and needs some dressing up. Now, can we get some soul and some beauty into it? That is what we need next. We have gone through the purifying stage, and I hope that now we can moderate the thing and bring something more of soul into our architecture.

Ninety Years of One Architectural Office

SOMETIME IN THE YEAR 1863, Samuel Hannaford established an office in Cincinnati as an independent architect. During the succeeding 8 or 10 years, Samuel Hannaford had as partners Ed Anderson and (later) Wm. Procter. It was not until the late 70's or possibly even as late as 1880 that Samuel Hannaford's two sons, Harvey E. and Charles E., entered the business as partners and the firm name became Samuel Hannaford & Sons, under which title it has operated continuously to the present day.

Samuel Hannaford, the founder, retired from the firm about 1896

or thereabouts and the sons, Harvey and Charles, took over. In 1913, Harvey's son, H. Eldridge Hannaford, entered the office upon graduation from Cornell University's College of Architecture, and in 1917 was admitted as a junior partner. In the organization was H. P. Van Arsdall, who joined the firm in 1912 and he too became a junior partner with the younger Hannaford in 1917.

At the death of Harvey E. Hannaford in 1923, his brother, Charles, practically retired from the firm as an active participant, and the two junior partners, H.

Eldridge Hannaford and H. P. Van Arsdall, assumed control and carried on the business until 1948 when a third partner, George Garties, joined the firm. In 1950

Mr. Van Arsdall died, and a third partner, Herman Ronsheim, took his place and the business has been carried on without further change since 1950.



The Mystery of Louis Sullivan and His Brother

By Willard Connely

The author is completing a new life of Sullivan, incorporating, with other material acquired from the Sullivan family, a few chapters that, with this one, are to appear in the JOURNAL.

IF LOUIS SULLIVAN'S BROTHER had been just an ordinary citizen, the mere other member of a family that had produced the founder of American architecture, there would have been far less surprise over the utter exclusion of the name of Albert Sullivan from the "Autobiography of an Idea." But Albert in his own sphere of railway organizing, as inventor, engineer, high executive, grew almost as distinguished as his greatly gifted brother. And the career of Albert Sullivan, in contrast to that of the unhappy Louis, was one long typically American story of uninterrupted individual success. What, then, brought about the tragic es-

trangement between these brothers, who until middle age had remained so devoted to each other?

Their parents were living in New York when Albert was born in 1854, and in Boston when Louis was born two years later. Patrick and Andrienne Sullivan both gave dancing lessons, and as their work often required them to be for long hours away from home, they left the boys for considerable periods with their grandparents, the Lists, on a farm in South Reading. But the four Sullivans did pass their summers together, sometimes at Newburyport, again on Cape Anne, at Pigeon Cove, at Folly Cove. It was there that the chil-

dren, from the example of their mother, who could draw flowers and leaves miraculously from any angle, became young naturalists.

In disposition Albert was solemn and steady, Louis mischievous and restive. Louis Sullivan has told how often he changed schools; he could not stay put; Albert on the contrary proceeded to Boston Latin School and was content to remain there until he was fifteen, when his parents took him away to Chicago. But until this year, 1869, the boys were often together, grew fond of each other, and could not have parted without regrets. The striking thing is that at this stage their outlooks upon life were the reverse of what one would have expected: Albert, the studious and dependable son, was uncertain about his walk in life, whereas Louis, rebellious and undisciplined, had at thirteen already determined to be an architect.

His parents made no objection. They left him behind, in the keeping of the Lists, being aware that the only School of Architecture in the country was "Boston Tech." It appears that Louis, even as a child, felt within him, much more strongly than Albert did, the quadruple force of his heritage: Patrick

Sullivan, son of a landscape-painter, himself drew landscapes of tolerable merit, while Andrienne Sullivan was an artist from whose pencil flowed the very print of nature; again, inborn in Louis, from both parents, was such a love of music that his ear for rhythm may be said to have guided his eye for a curve. Unlike the case of many a man of genius, there was assuredly nothing unaccountable about the gifts of Louis Sullivan.

The reunion of the brothers in Chicago on Thanksgiving Day of 1873, after four years of separation, during which time Louis had put up with Boston English High School as long as he could stand it, "Boston Tech" as long as he could stand it, and the office of Furness & Hewitt in Philadelphia as long as he could stand Hewitt, was an event to rejoice over. Change of habitation had within a year enabled Albert to make up his mind: he had now for three years been a machinist-apprentice in the shops of the Illinois Central Railway, and he loved his work, to the degree that his parents had long treated him as an adult. Louis, as is well known, soon found occupation in the office of Le Baron Jenney, the engineer-architect. The four Sullivans renewed their family

life happily in a house at 85 Twenty-third Street, round the corner from which, at 59 Twenty-second Street, Patrick maintained his studio.

But the thing that drew "Al" and "Lou" into fresh intimacy was athletics. Both, in the Irish-American way, had grown into muscular young competitors, whether on track or field, whether indoors or in the water. It was John Edelmann, foreman in Jenney's office, who took them down to the Lotos Club, at Riverdale, and introduced them to its founder, William Curtis the gymnast. Curtis was now thirty-six, but he was still able to compete on equal terms with men half his age. The Sullivans sprinted against each other, put the shot and threw the hammer of different weights, wrestled and swam. As has been seen, the absence of Louis Sullivan in Paris, after his "season" of 1874 at the Lotos, in no sense diminished his devotion to sport, and after his return to Chicago in the spring of the following year he re-entered the club games with all his former vigor.

Albert Sullivan was as natural an athlete as William Curtis. While the Sullivan brothers between them sometimes won a whole

match, Albert was taller, stronger, the greater enthusiast, and he competed in a wider variety of events. He, but not Louis, in the season of 1876 joined "walking tournaments" of one, three, seven, and twenty miles, and very methodically recorded in the notebook, in a copybook hand, the time by stages made by each of the four or five contestants. In this year, again he lifted 800 pounds by the "Riley machine," and in 1877, 1,000 pounds (Curtis could lift 3,000). Albert was now promoted mechanical draughtsman by the Railway; his methodical entries in the notebook reveal his passion for accuracy.

His brother Louis kept up his track and field athletics until June, 1877, but joined in the wrestling matches only through the season of 1876. In the Graeco-Roman wrestling, five meetings between June 4 and July 4, the Sullivans together won the tournament, though by a wide count between themselves, Albert gaining 14 falls and losing but two, against Louis' score of 4 to 2. None of the other four competitors, however, won even as many falls as Louis. Of his match with Edelmann, in which Louis won three bouts out of four, the *New York Sportsman* (July

13) thus reported the second: "L. H. Sullivan again commenced very lively, and got himself into a very difficult position, John Edelmann having a very good headlock. It looked 100 to 1 on Edelmann; but Sullivan showed great skill, and eventually, by a peculiar twist, managed to put Edelmann's two shoulders on the ground when it looked as if he (Sullivan) had not a chance to win." The longest of these four bouts lasted only eight minutes.

It was on June 24, 1877, that Louis Sullivan seems to have made his final appearance on track and field; his brother wrote down the scores on the backs of laundry-lists. In these athletics Louis was not as formidable as in wrestling. With

five to eight men contending in each event, Louis was only fourth in the 110-yard dash ($13\frac{1}{2}$ sec.), and fifth in the quarter-mile (66 sec.). He placed fourth in the 12- and in the 16-lb. shot-put ($31' 5''$, and $26' 8''$); and third in the 56-lb. weight ($14' 1''$), in the 7-lb. hammer-throw ($104' 8''$), in the 12-lb. ($85' 10''$), and in the 16-lb. ($59'$). But Albert Sullivan won both of the shot-puts, also the heaviest hammer, while the giant William Curtis, although at the disadvantage of some fifteen years' seniority to all the other contestants, took four firsts, including not only the 56-lb. weight but the 110-yard dash ($12\frac{1}{2}$ sec.).

(To be concluded in the December issue.)

The Architect—Man or Monkey?

By F. Talbott Wilson

Reprinted by permission from *The Slide Rule*, April, 1951, a publication of the Houston Engineers' Club. For this special issue on Architecture the author served as Guest Editor.

THESE ARE TIMES, one aptly says, for getting back to the fundamentals.

Accepting that theory, let us consider for a bit the delicate relationship between the Engineer and the Architect in their respective efforts

to (1) serve their clients, (2) make a living, and (3) contribute something just of themselves to the ancient art and science of building; perhaps also to secure some of these elusive defense contracts.

The title is for Engineer con-

sumption, and will doubtless strike a sympathetic note among those who have for years entertained doubt on the matter. The thought occurs that it be unnecessary or unwise to suggest that the Architect stands as other than a titanic and universally revered figure in the opinion of engineering colleagues, but a sense of realism dismisses the notion as visionary and unsound. The seeds of doubt were sown during campus days and have not been unwatered.

As the Age of Reason in Architecture progresses, and the premium upon forthrightness of design grows, one no longer says to the Architect, "Pardon me, your Engineering is showing." If it isn't showing proudly, he classes his work with the ankle-length bathing suit.

Therefore our relationship is clearly a matter of growing concern.



Let us first turn the analytical eye to our combined problem of Serving our Client.

The basic issue is elemental. We must ally ourselves to bring the cumulative knowledge of all time, up to and including that which was discovered only this morning, to

the disposal of the trusting soul, that friend of friends, the Client, who has retained us to spend his money as though it were our own and guide him through the pitfalls of his construction project. It is often necessary to re-evaluate the challenging character of this trust. The doctor receiving a patient with a badly broken leg must experience something of the same challenge; at least for the first few times. That sense of responsibility is the thing to be carefully preserved.

Granted some clients turn out to be a fate worse than having one's own leg broken, those exceptions must not affect the basic facts.

We need not pause to press the now obvious point that neither the Architect alone nor the Engineer alone, nor one man well educated as both can fully serve his Client on the simplest modern structure. One simply cannot keep himself current on more than one category, even assuming a flawless recollection of the basic knowledge. The best we each can do is learn how the other thinks, works, the nature of his problems, and thus coordinate the effort. The Architect must bear in mind the difference between tension and compression and the Engineer occasionally re-

mind himself that beauty is be-
times its own excuse for being.

This business of Beauty is getting to be more and more the Engineer dish too. A distinguished architectural critic, recently in Houston, picked out the then naked steel framework of the telephone company's new building and the underpinnings of the Freeway as the two handsomest things in town. To be sure, the day is well distant when the air-conditioning ducts burgeoning on top of the Medical Arts Building will be cited for esthetic appeal, but the mechanical guys do have their innings.

It is to be hoped that this wholesome trend will result in enriched satisfaction to the Engineer brethren in producing Beauty as well as Efficiency, trusting that it does not reach the point where the two qualities are considered synonymous and the Architect a vestigial appendage. Beauty is still Truth and the search for it a lifetime job for one man, without his also solving *all* the mysteries of wind-bent calculations and B.t.u. input-output relationships.

This is leading to the feeling that the Architect does little but consider how to imbue his works with grace, maybe taking an occasional

sniff at a rose, held lightly in the hand.

Back to reality.

Examination of the term Professional Service reveals the nature of our responsibility. We are not in business to merchandise a commodity which is tangible or quite measurable. (Bear in mind the recurrent "we" means the Architect-Engineer team.) We are retained to approach our Client's problem in the light of training, experience and *constant research*, and present a solution based on equal parts of Analysis and Inventiveness.

There is a strong human tendency to regard each new commission with an eye to what previous one it is most similar to and hence what set pattern it may follow. This is not the type of Analysis to which we allude. Quite to the contrary, our first consideration **must** be the unique qualities of the problem which set it apart from all others and make it a challenge to our resources to solve in an efficient and gratifying manner. Each and every commission, however prosaic-seeming, has these qualities inherent in it somewhere, and the recognizing of them makes the difference between pain and pleasure in one's work. It also makes the

difference between Professional Service and the mere merchandising of empirical data.

No discredit to Kidder-Parker and the log table is intended. But let us not fear to devise a new formula to solve a new problem, or fail to recognize the new problem as such. And let us continually and constantly apprise ourselves of such fresh developments in materials and techniques as appear daily in the building world.

Is it possible to Make a Living while making a little thesis of each commission that comes our way?

Well, in the considered opinion of this writer, it is the only way to make more than an existence.

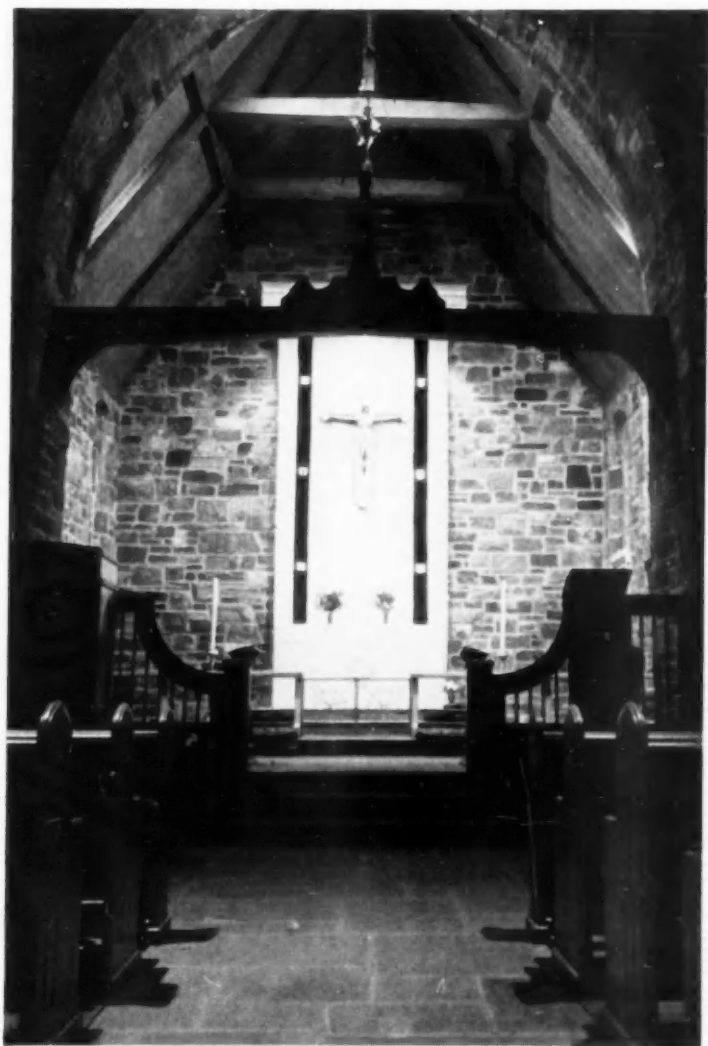
Accepting the premise that the less time one spends on a job the more money he'll make, one is reminded of the yarn about the late Dean Sherman of the Vanderbilt engineering school, on the occasion of his first job as a cub engineer. Seems he was put in with a lot of other ones on a design problem of considerable scope. Each had a large amount of computation to do and for days young Sherman seemed to make no progress whatever. Just as his boss was about to relieve him of his duties, he came up with his entire problem solved

in a neat package. He had been reducing his problem to a series of formulae, suddenly solved same and finished weeks ahead of his less imaginative fellows. This sort of thing is like money in the pocket. Saves time for the client, too.

On the other hand, the Thesis approach or attitude toward a commission sometimes does lead us into an attenuated time-table. But it is worth it. Let us set our fees accordingly. And let us give realistic estimates of production time to our clients and to each other. There is really very little to gain in being optimistic about completions, at least to those waiting for us. Not a bad idea, however, to set an earlier date for ourselves as a stimulant, safety factor, and possible source of pleasant surprise for the others.

The Architect hereby confesses a common practice deleterious to the common good. It is Rushing the Engineer. How can a guy be creative, let alone accurate, if he be all the time badgered on the telephone about how soon he's going to be through? The pessimistic time estimate is one cure for this. Back pressure from the Client is a common cause.

Recommendation is hereby made against the custom, sometimes



CHANCEL, GRACE EPISCOPAL CHURCH
ALEXANDRIA, VA.
MILTON L. GRIGG, ARCHITECT

Favorite Features of
recently elected Fellows:
Milton L. Grigg, F.A.I.A.

*Journal
The AIA*



ENTRANCE TO SAINT BARNABAS HOUSE
NEW YORK, N. Y.
KETCHUM, GINÁ & SHARP, ARCHITECTS

Favorite Features of
recently elected Fellows:
Morris Ketchum, Jr., F.A.I.A.

practised in the name of engineering, of indulging in monumental factors of safety. To some this may seem sound business in that it runs up the cost, likewise the fee and eliminates chances of failure. This is, of course, merely failure to be an Engineer. It is the quickest possible way to part company with the conscientious architect, to whom the type is known as The Young Man from Ghent. (Happen to be a limerick collector?)

The Making a Living department, it would seem, should touch specifically on size of fees, at what point they should be paid and under what, if any, circumstances modified. However, a particularly capable joint committee is currently examining those details for our respective professional societies and will submit far more searching opinions than likely to be given here.

The Contribution department is the real release for the soul. Let's check that effort again, "the Contribution of something just of ourselves to the ancient art and science of building." Footprints-in-the-Sands-of-Time stuff. Maybe something printed in a professional periodical, or widely imitated by admiring colleagues with varying degrees of discretion; something

that one has dreamed up, brained out and brought to flower his own self. There's nothing quite like it. And the building business is the finest field in the world for it.

Properly directed, in the true spirit of altruism, this motive can make efforts (1) and (2) both pleasant and rewarding. It is part and parcel of the Thesis approach. The results thereof may be highly profitable.

On the other hand, it has doubtless been responsible for more monstrosities than all else.

Ah, Self Expression. Let us be very sure we have something to express, not merely to exhibit. Modern architecture has been set back hundreds of years by practitioners of the theory that if it's different, *ipso facto*, it's good.

Similarly in the design of structural details and use of materials. Preserve us from the temptation to use a spectacular gimmick merely in order to score a famous first, even to the delight of the Client. Shrewd analysis is needed here.

While we Architects bespeak the aid of our Engineer colleagues in achieving exciting architectural effects, let us also depend on their no-nonsense approach, to stabilize our efforts, esthetically as well as

structurally. The leavening influence may often save us from ourselves.

Well, no great revelations have been made here. We have analyzed, temporized and sympathized. We have, with limited success, made an effort to disregard the obvious. If

the hopes and fears of the longer-haired member of the building fraternity have been illumined in a kindlier light our purposes are served. As a matter of fact, if you've even read this far the writer is gratified.

Long live the A-E team!



Honors

JOHN GAW MEEM, F.A.I.A., was honored by the School of American Research last June, in recognition of a quarter of a century of distinguished work as leader in preserving, developing, and promoting interest in the colonial and territorial styles of architecture.

The Howard Myers Award for magazine or newspaper writing that advances the cause of architecture, particularly with the public, goes this year to LEWIS MUM-

FORD, HON. A.I.A., for his "Function and Expression in Art," which appeared in the *Architectural Record* for November 1951.

DOUGLAS WILLIAM ORR, F.A.I.A., has been appointed by the Surgeon General, U. S. Public Health Service, Chairman of the Technical Committee on Architectural Standards of the Federal Hospital Council. He succeeds as Chairman the late James R. Edmunds, Jr.

Fulbright Scholarships for 1953-54

UNDER the International Exchange Program, 1,437 Americans have received awards this year to study, teach, or conduct research in 24 countries of Europe

and the Near and Far East. These grants are awarded under the terms of the Fulbright Act, and recipients are selected by a presidentially appointed Board of For-

eign Scholarships. Awards for work in the architectural field have been made to the following:

Jacob S. Bevash, Los Angeles, to study in London; Lester W. Hauck, Boulder, Colo., to study in Germany; Murton H. Willson, Denver, to study in London; Herbert K. Fowler, West Hartford, Conn., to study in Norway; Peter Garland, Greenwich, Conn., to study in Rome; Ralph A. Erickson, Gainesville, Fla., to study in Helsinki; Myron Goldsmith, Chicago, to study in Rome; Richard L. Haag, Jeffersontown, Ky., to study landscape design in Japan; John Huddleston, New Orleans, La., to study in Paris; Roger B. Bond, Brookline, Mass., to study in Rome; Lester A. Collins, Cambridge, Mass., to study in Japan; David A. Grossman, Brockton, Mass., to study city planning in Venice; Jacob B. Robbins, Cambridge, Mass., to study in the Netherlands; Gerwin Rohrbach, Boston, to study landscape architecture in Germany; Bernard P. Spring, Cambridge, to study in Helsinki; Karl Z. Yost, Cambridge, to study in Florence; Norman F. Carver, Kalamazoo, Mich., to study in Japan; Richard C. Donkevoet, Detroit, to study in the Netherlands; Richard R.

Soderlind, Minneapolis, to study in Copenhagen; Stuart M. Barnette, Ithaca, N. Y., to do research in Jamaica, B. W. I.; George F. Conley, Jr., Lake Clear Junction, N. Y., to study urban and regional planning in Paris; Frank E. Dushin, Pleasantville, N. Y., to study in England; John Q. Hejduk, Long Island City, N. Y., to study in Rome; Alexander P. Morgan, Jr., New York City, to study in Rome; Vincent Pasciuto, New York City, to study city planning in Rome; Howard Pasternack, Brooklyn, N. Y., to study in Munich; Lloyd Siegel, New York City, to study in Milan; Jesse R. Norris, Jr., Raleigh, N. C., to study in Rome; William A. Hall, Holdenville, Okla., to study in Germany; Robert L. Jones, McAlester, Okla., to study in Germany; Frederick A. Cuthbert, Eugene, Ore., to do research in landscape architecture in New Zealand; Donald P. Kriebel, Hatfield, Pa., to study city planning in England; Paul F. Norton, State College, Pa., to do research in London; Donald L. Bartlett, Austin, Tex., to study in Paris; Charles Haeuser, San Antonio, Tex., to study in Germany; Israel Stein, Houston, Tex., to study in Germany; Robert Garbee, Lynchburg,

Va., to study in Paris; David Scott, Yakima, Wash., to study city planning in England; William C. Wherrette, Bellevue, Wash., to study town planning in Germany.



National Sculpture Society's Medal of Honor

AWARDED for notable achievement in, or encouragement to, American sculpture, the National Sculpture Society's Medal of Honor has been presented to Public Works Commissioner Frederick H. Zurmuhlen of New York City, for "vision and achievements in the cause of reintegrating sculpture

and mural painting with civic architecture of today." The commissioner is the 16th recipient of the Medal of Honor since it was first given, in 1929, to Archer M. Huntington. Successive recipients were Adeline Adams (1929), Daniel Chester French (1929), Richard Welling (1933), Dwight James Baum (1940), Herbert Adams (1940), Paul Manship (1942), A. F. Brinckerhoff (1943), Robert Moses (1945), Adolph Alexander Weinman (1948), Alfred Geiffert, Jr. (1951), James Earle Fraser (1951), Leo Friedlander (1951), Georg J. Lober (1952) and Lee Lawrie (1952).

Calendar

November 4-6: Annual Convention of the Texas Society of Architects, Driskill Hotel, Austin, Tex.

November 7-11: Annual Convention of Structural Clay Products Institute, Greenbrier Hotel, White Sulphur Springs, Va. C. E. Silling, F.A.I.A., will be among the speakers.

November 19-21: Convention of Florida Association of Architects, Huntington Hotel, St. Petersburg, Fla., with the theme, "Better Architecture through Better Public Relations."

December 2-3: 40th Annual Convention of National Warm Air Heating and Air Conditioning Association, Hotel Cleveland, Cleveland, Ohio.

January 17-21: 10th Annual Convention and Exposition of National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

March 7-May 2: "Blueprint for Tomorrow," an exhibition of accepted designs for buildings to be erected in the near future in the metropolitan area of Baltimore, including Annapolis and the area east of Silver Spring. Further details of preliminary submissions may be had from The Peale Museum, 225 N. Holliday St., Baltimore 2, Md.

June 15-19: 86th Convention, A.I.A., Statler Hotel, Boston, Mass.

News from the Educational Field

ALABAMA POLYTECHNIC INSTITUTE's School of Architecture and the Arts announces that Chester H. Jordan, an architect of Dallas, Texas, has joined the staff as Assistant Professor of Architecture.

Alabama is initiating this year a series of indoctrination lectures for the freshman class in architecture. In addition to the regular staff members, the following are to speak: Lawrence S. Whitten; Samuel I. Cooper, F.A.I.A.; Benjamin Baldwin; and Robert F. Howard, Director of the Birmingham Museum of Art.

RENSSELAER POLYTECHNIC INSTITUTE: Associate Professor Carl August Bembe returns from Germany after three years' practice there; Raymond D. Caravaty has been appointed assistant professor

of architecture; Morton G. Gassman and Robert F. Winne, Jr., are new instructors in the Department of Architecture.

Brunner Scholarship

NEW YORK CHAPTER, A.I.A., is getting applications for the 1954 Brunner Scholarship. A grant, up to \$2,400 in amount, is made for advanced study in a specialized field of architectural investigation. Candidates, who are required to be American citizens with advanced professional backgrounds and currently active in architecture or related fields, should file applications by November 15. Further information may be had from L. Bancel LaFarge, Chairman of the Brunner Scholarship Committee, 115 East 40th Street, New York 16, N. Y.

Korean Housing Program

By Frederick W. Lang

RECONSTRUCTION OFFICER (ARCHITECTURAL DESIGNING)
UNITED NATIONS KOREAN RECONSTRUCTION AGENCY

IT HAS BEEN ESTIMATED that, as a result of the destruction caused by the war in Korea, and the lack of new buildings being built, there is a backlog of one mil-

lion housing units needed to answer the minimum housing requirements. Due to the lack of building materials in Korea a program of this size would require the im-

portation of vast amounts of materials, such as cement, lumber, glass and paint. The lack of trained building mechanics and transportation within Korea are additional factors that retard the progress of construction. The size of the program combined with these factors simply means that the program must be one of starting from practically nothing and constantly accelerating over a period of approximately five years.

To minimize the buying of imported material requirements and to improve the quality of building construction, the program on which UNKRA and the Ministry of Social Affairs have embarked is based on the use of Landcrete machines, which produce a consolidated earth block. This machine compresses a mixture of 15 parts of earth and one part of Portland cement into a block 9" wide by 11" long and 4" high. These blocks when cured have the ability to withstand considerable abuse and exposure to the elements. Their use for both the exterior and interior walls will make for a very sturdy building, resistant to the extremes of winter and summer temperatures. This process, while new to Korea, has been thoroughly

proven by wide use in other countries.

To provide building plans that reflect Korean customs of living, the Housing Division of UNKRA, in cooperation with the Korean Institute of Architecture, designed a standard-city and a standard-rural type of house. Each type of house has an over-all area of 9 pyong or 324 sq. ft. These are the basic types, and it is hoped that variations will be developed as the program progresses. It must be remembered that this is a program of permanent housing of quality that substantially improves present construction methods; it is not one of hastily providing temporary emergency shelter.

Realizing that assistance in financing the cost of construction is of equal importance with the materials themselves, UNKRA and the Ministry of Social Affairs have provided in this project for the establishment of a Home Corporation as a Division of the Ministry. The essence of the financing assistance consists of an arrangement whereby the home owner repays to the Home Corporation the cost of the imported materials over a ten-year period.

The initial step in this long-range program calls for the con-

struction of 5,500 housing units throughout South Korea. The great need in the Seoul area will require concentrating a substantial quantity of units in that general vicinity. The Ministry of Social Affairs is at present establishing a schedule which will provide the distribution of units in all Provinces. To train the key personnel who will be responsible for the execution of this program, the Ministry of Social Affairs has

brought to Pusan two representatives of the Ministry from each Province. Five houses are being built in the Pusan area to give these representatives the training needed in their future operations.

The long task of developing the project and organizing its execution is now reaching the point where the arrival of the materials required will result in visible progress—the actual construction of buildings.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



EDWARD WILTON DONN, JR., F.A.I.A., 1868-1953

BY LEO J. WEISSENBORN, Chicago, Ill.

RELECTING on the death on August 9th of my early sponsor, Edward Wilton Donn, Jr., I became conscious of an indebtedness to him, for largely through his work and counsel he helped to develop and correlate my sense of scale and fitness in architectural design. He was an exacting and precise draftsman, with a discriminating knowledge of architecture. I greatly prize, as a memento of his work, my copy of the Architects License Certificate which he delineated for the Board of Examiners of Architects in Washington, D. C.

While he was a designer in the office of the Supervising Architect of the Treasury Department, it executed the first two buildings for the then newly organized Bureau of Standards. After formation of the partnership of Wood, Donn & Deming, all subsequent Bureau of Standards buildings were designed by him and his associates.

The work of the firm was widely published in magazines and newspapers as well as in building material literature, for it always included new ideas in design and application. The Union Trust Bank

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Building in Washington was one of their major jobs; it stands today as beautiful and subtle in scale and materials as the day it was built.

The firm had a penchant for competitions, winning many, such as the Masonic Temple at New York Avenue and H Street in Washington and the Norfolk, Va., Y.M.C.A. They were participants in the nation-wide competitions for the United States Military Academy at West Point on the Hudson and for the Carnegie Technical Schools, at Pittsburgh, Pa., receiving second and third prizes, respectively.

Their office was known for the caliber of its draftsmen, which included such names as Harvey Wiley Corbett, Frederick Acker-

man, Henry Turner Pratt, Oscar Wenderoth, Charles Monroe Baker, Tox Everman and many others of vague memory.

Edward Donn had a keen knowledge of early American architecture, which stood to his good when in later years he was commissioned to design, from most fragmentary information, the restoration of the George Washington Birthplace at Wakefield, Va. About a year ago in company with Frederick V. Murphy, we called on him at his home on Bradley Lane in Chevy Chase and enjoyed an all too short visit, reminiscing. Although retired from active architectural practice, he maintained a small studio, wherein he followed his interest in modeling.

COST ESTIMATES

BY C. GODFREY POGGI, Elizabeth, N. J.

The article in the August issue, by Mr. Joseph W. Wells, entitled "Cost Estimates" has greatly appealed to me. It is also good to learn that The Board of The A.I.A. is about to study this subject. The public is more and more demanding fairly accurate advance estimates of cost, and a preliminary estimate can easily make or break an architect. If too low, the client is in a position to discharge the architect and refuse payment for work to date. If too high, it is

taken as an indication that the architect does not know his business. The architect is therefore always on the spot. Should preliminary plans be placed in the hands of a builder for advance estimates, the best he can do is to guess, as the details are not before him. As a matter of fact the builder at that period knows no more about it than the architect.

In submitting any preliminary estimate a statement should always be printed thereon to the effect

that, inasmuch as this estimate is based upon a theoretical plan and as the plans are not complete as to detail, this estimate is for budget purposes only, and is not guaranteed.

The New Jersey Society of Architects has established a bureau which gathers full information as to the cost of buildings in this area as they are completed. Many ar-

chitects furnish the information to the bureau which in turn publishes a periodical with outline plans and elevations therein. This periodical is already in great demand by architects, engineers, banks, commercial houses, etc., and is serving a very good purpose. Its value to architects and public is self-evident. The office of the N. J. Society is at 27 Washington Street, Newark, N. J.

AN ANSWER TO HUBERTUS JUNIUS'S "ADAM BEFORE EVE"

BY ANGELINA S. DOWNER, Boston, Mass.

Illogic, sir, if I may say,
Confounds you in your riddle.
Have you forgot the Logic way
Of "undisturbed middle"?
Your architects came early on,

As who would dare gainsay it;
They built the streets to walk upon
Nor could they long delay it:
For pretty maids with pretty feet
Most certainly had need of street!

"TENSION AND STYLE"

BY EDWARD HUNTSMAN-TROUT, F.A.S.L.A., Beverly Hills, Calif.

AM I CORRECT in gathering from "Tension and Style," October JOURNAL, that for Harrison Gill architecture has reached the age of jet-propulsion with no call for some *point d'appui*?

Tension pure and simple is akin to the dynamic without the static

and suggests the imminence of a final button-bursting disintegration.

I like the New Look no end and am at the same time old-fashioned enough to want to keep my feet on the ground.

Books & Bulletins

THE LEGENDARY MIZNERS. By Alva Johnston. 312 pp. 5½" x 8¼". New York: 1953: Far-

rar, Straus and Young, Inc. \$3.75
The incredible story of Wilson

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and Addison Mizner, particularly in their activities during the Florida bubble. Reginald Marsh's illustrations now embellish the story, which was serialized in *The New Yorker*.

HOUSING AND FAMILY LIFE. By

J. M. Mackintosh. 240 pp. 5½" x 8½". London: 1953: Cassell and Company, Ltd. Available from British Book Centre, New York, N. Y. \$3.50

The author is Professor of Public Health at the University of London. In the large subject of public housing, he has devoted this volume to that branch of it which is chiefly concerned with the human element and the effect upon it of its shelter and environment. Incidentally, the professor contends that much harm has come to public housing through the mistaken slogan, "For every new house a slum house must be pulled down."

ARCHITECTURE THROUGH THE

AGES. By Talbot Hamlin. 832 pp. 6⅞" x 9¼". New York: 1953: G. P. Putnam's Sons. \$10

Talbot Hamlin's comprehensive survey of architecture, written primarily for the layman, appeared in 1940. Naturally a revision is due, not only in the story of architecture that we are building today, but in ancient classic architecture, the early Christian and Byzantine periods, and the early and middle

nineteenth century. The revelations of recent excavations have called for a new history. The final chapters and added illustrations bring the history down to works as recent as the Lever Building and the University of Mexico Library.

LE CORBUSIER, 1946-1952. Edited by W. Boesiger. 248 pp. 11" x 9". Zurich: 1953: Editions Girsberger. Available through Wittenborn & Company, New York, N. Y. \$12.50

The fifth volume in a series embracing practically the architect's complete works: first volume, 1925, second, 1934, third, 1938, and the fourth, 1947. The text, and comment under the illustrations, is in French, English and German.

THE NORTHWEST ARCHITECTURE OF PIETRO BELLUSCHI. Edited by Jo Stubblebine. 110 pp. 8" x 10½". New York: 1953: F. W. Dodge Corp. \$6.50

Here is a thrilling volume, which first establishes the reader in the Northwest by photographs that have little or nothing to do with architecture but are powerfully inspirational. The photographs and plans of Belluschi's work have short descriptive captions, but the main text is made up almost entirely from the architect's own words spoken on various public occasions.

HOUSEBUILDING IN TRANSITION.

By Sherman J. Maisel. 406 pp. 6" x 9¼". Berkeley: 1953: Univ. of California Press. \$5

An unusual book, in that it investigates the housebuilding industry in the San Francisco Bay area—how the industry operates, how successfully it has performed, and what can be done to improve building practices.

WHO'S WHO IN AMERICAN ART,

1953. Edited by Dorothy B. Gilbert. 570 pp. 6½" x 10". New York: 1953: R. R. Bowker Company. \$17.50

The fifth in a series started in 1913 as part of the American Art Annual Series. Here are biographical notes of cartoonists, textile designers, book illustrators, sculptors, painters, graphic artists, and other categories, totalling 6,836 names.

ARCHITECTS' DETAIL SHEETS.

Edited by Edward D. Mills. 228 pp. 8¾" x 11½". London: 1953: Iliffe & Sons, Ltd. Available from British Book Centre, New York, N. Y. \$5.50

The details, which have been appearing in *The Architect and Building News*, are largely of English practitioners, but also included are some developed in other countries, including our own. Each is represented by a photograph and carefully drawn details.

PHILADELPHIA ARCHITECTURE IN THE NINETEENTH CENTURY.

Edited by Theodore B. White. 128 pp. 9" x 12". Philadelphia: 1953: Univ. of Pennsylvania Press. \$3.50

The Philadelphia architects were largely responsible for an exhibition held last May and June in the Art Alliance recording the important local works of the recent century. The present volume is a permanent record of this carefully chosen collection, which includes a great number of architectural works that must not be forgotten.

TIME ON THE THAMES. By Eric

de Maré. 238 pp. 5½" x 8½". London: 1953: The Architectural Press, Ltd. Available from British Book Centre, New York, N. Y. \$4.50

A delightful volume conveying the charm of the tideless Thames, its locks, its vistas, its bridges, and the buildings along its banks. Part of the author's purpose is the development of support for making of the river a national park.

CITY PLANNING IN SOVIET RUS-

SIA. By Maurice F. Parkins. 272 pp. 6¾" x 9½". Chicago: 1953: Univ. of Chicago Press. \$6

Perhaps the first substantial account of planning behind the Iron Curtain, its theory and practice from 1917 through three stages

marked by changing technical and ideological thought. The author is a graduate city planner and an associate member of the A.I.P.

SPADEWORK IN ARCHEOLOGY. By Sir Leonard Woolley, 124 pp. 5½" x 8½". New York: 1953: Philosophical Library, Inc. \$4.75

Reminiscences of an eminent archeologist covering the areas in which he has worked: the Roman remains at Corbridge in Northumberland, the findings in Nubia, Carchemish, Tel el Amarna, Al Mina, Atchana, and a brief spell in Italy.

TOWN DESIGN. By Frederick Gibberd. 300 pp. 8½" x 10⅝". New York: 1953: Reinhold Publishing Corp. \$15

Mr. Gibberd offers a book to fill a gap left by failure to supplement the numerous works on town planning with discussion of town *design*—embracing architecture, landscape and road design. Profusely illustrated with plans and photographs.

PRACTICAL HOUSES FOR CONTEMPORARY LIVING. By Jean and Don Graf. 176 pp. 8⅝" x 11¼". New York: 1953: F. W. Dodge Corp. \$6.95

A well balanced selection of houses from \$7500 up, recording the spirit of today's domestic archi-

tecture. The authors' text adds greatly to the selection.



Safeguarding Property Rights in Plans

THE QUESTION ARISES perennially, "How can the architect protect his property rights in plans and perspectives, published in the newspapers?"

John T. Carr Lowe, The Institute's counsel, writes: "While The A.I.A. has regularly recommended copyrighting of plans as a safeguard against improper duplication, and continues such recommendation until there is a contrary court decision, you should know that there are some cases to the effect that patent of a design would be the better safeguard. Your lawyer can advise you as to which system to follow, copyright or patent—or both."

It should be remembered, however, that the process of copyrighting is relatively quick, cheap, and self-operating, while the patent may be long, cumbersome and expensive—questions that are of pertinent interest to the architect.

They Say:

Lewis Mumford

*(Speaking before students at the
Architectural Association, London,
May 26, 1953)*

In every architectural school—I know it is so in America, and it is presumably the case throughout Europe—the younger generation is following Van der Rohe and Le Corbusier into this bottomless pit, and is losing its grip on the real problems which await the modern architect. The problem which Le Corbusier never formulated—except in an abstract way—is how to advance from the mechanical solution to one which will be biologically, socially and personally satisfactory; how to enrich architecture through an analysis of the problem and the client and the situation, and to enrich it with qualities that do not belong to the machine age.

J. M. Richards

*(In "Failure of the New Towns,"
The Architectural Review, London,
July 1953)*

It is a sad moment to have reached when we have to acknowledge the failure of the new towns . . . The fact that must nevertheless be faced is that the new towns have failed on three separate counts: socially, economically and

architecturally . . . The new towns round London—Stevenage, Harlow, Hemel Hempstead, Crawley, Hatfield and the rest—were planned to relieve London's overcrowding without producing an undesirable further spread of the built-up area . . . The idea was that the new towns should be complete communities, which was the only acceptable idea if they were to be a successful experiment socially. The Development Corporations set up under the New Towns Act were to begin by preparing master-plans providing for all the needs of such a community: housing, shops, schools, industries, hospitals, open spaces and cultural and recreational facilities. And so they did; but as soon as the process of putting these plans into practice began, expediency drove this ideal further and further into the background. The national economic situation restricted the amount of capital that could be allocated to the new towns and, therefore, the amount of building that could be started, and so great was the pressure of the housing shortage—so anxious were successive Governments to earn credit with the electorate by improving their housing

figures—that building in the new towns became synonymous with house-building, till now, six years after the first of them was begun, the new towns have the aspect of groups of housing estates separated by empty spaces destined one day to be filled in with those public buildings that alone could give them coherence and a sense of community . . . But the greatest disappointment, when we come to compare expectation with achievement, is on the architectural side. The new towns constitute, collectively, the biggest building enterprise of the post-war era; yet, looking at them, one might almost imagine oneself back, not only in the era before the war but in that of the nineteen-twenties.

Howard Robertson

PRESIDENT, ROYAL INSTITUTE OF
BRITISH ARCHITECTS
(In an address before the R.I.B.A.,
February 3, 1953)

We architects could quite easily design ourselves out of a commission, just as the builder could price himself out of a job. It is salutary that we should realize this. We should not spend too much time on designing for a Mediterranean climate, or on providing such things as all-glass fronts and interlocking space just for the fun of it in cases where practical demands unde-

nably suggest more solid walling and considerable privacy. Our architectural treatments should, in fact, be soundly and factually based.

Ernest L. Kolbe

(Speaking at seminar, "Wood—the Forest," 85th Convention, A.I.A., Seattle, Wash.)

Today in the Western Pine region, which covers one-third of continental United States, more than 75% of the 80-million acres of commercial forest lands are under long-term forestry programs. That means that we are growing new tree crops while harvesting ripe trees for lumber. We are protecting forests better from fire. We are using the harvest better. Through applied research we are creating new products of wood with consequent new opportunities.

Joseph Hudnut

(In "The Three Lamps of Modern Architecture," University of Michigan Press, 1952)

Expression is the supreme law of architecture, and *this expression is limited to ideas and feelings which are related to life in its general, or collective, form.* However original to his own experience, however deeply known and felt, an architect's theme is an experience, not intimate and personal, but known, in some degree, to all men.

The Editor's Asides

NEW YORK'S Municipal Art Society and the Society of Architectural Historians went into a huddle many months ago to compile an "Index of Historic Structures." It is hard to conceive of a more difficult job. "One man's meat is another man's poison." However, some such index is essential if preservation efforts are to have any real chance of success.

Long study of a long list of nominations convinced the joint committee (Edward Steese, chairman) that not one list but four should be made. There were four categories into which the structures could be divided: I. Structures of *National Importance* which should be preserved at all costs (Examples: U. S. Sub-Treasury Building, New York City Hall). II. Structures of great *Local or Regional Importance* which should be preserved (Examples: Woolworth Building, Gracie Mansion). In addition, three specific areas were included because of their community contribution rather than intrinsic value: Greenwich Village, Gramercy Park and Brooklyn Heights. III. *Structures of importance* which are designated for protection (Examples: 7th Regiment Armory,

Flat Iron Building). Finally, Category F—Buildings of interest, filed for reference and possible reclassification (Examples: Marble Collegiate Church, Bush Terminal Building).

Communities of smaller size than Greater New York may find that fewer categories would suffice. An official index of historic structures, once agreed upon by organizations recognized by the citizens as competent to judge—A.I.A. Chapter and local historical society, for instance—would be a powerful weapon of defense against threats to our three-dimensional documents of history.

THE "TEMPORARY" BUILDINGS along Washington's Mall are still there, but the 85th Convention's resolution condemning them seems to be undermining their foundations. Washington's *Evening Star* has been running a series of illustrated articles showing the damage they have done and are doing to the National Capital's reputation for civic beauty. An exhibition in the Octagon's Administration Building gallery demonstrated to Washingtonians and the architects attending the Middle Atlantic Regional

Conference last month that the city's blight of "temporaries" must be lifted. Public Buildings Commissioner Reynolds was moved to release a statement that "permanent replacements of the 'temporaries' would cost \$200 million." However, he has worked out a priority list for destruction, starting at the Lincoln Memorial and working east. If Congress would pass the lease-purchase bill and adopt the dispersal principle as a guide, we could start removing eyesores and lessening maintenance costs at once. Economy and civic pride are ready to be hitched in double harness.

THE MAN WHO BUYS, builds or rents a house can be pushed just so far, and no farther. Without too much fight he has been fenced into a minimum of floor space that, ten years ago, would have been unthinkable. The latest squeeze has been an attempt to give him a shower stall instead of a bathtub—saving some more precious inches of space and some cost of fixtures. A proposed amendment to the District of Columbia's plumbing code brought a public hearing at which the harassed dweller made his final stand. He—or probably his wife—said "No," and made it unani-

mous and emphatic. Women will not endanger a hair-do, even under a bathing cap. Housewives become incoherent at the thought of having to bathe an infant or small child under a shower. The leisurely soak in a warm tub is one of mankind's inalienable rights. No, the amendment to the plumbing code was ruled out.

IS YOUR NOSE working as it should? The scientists tell us that nearly all of us can readily distinguish 10,000 or more odors, even at low intensity. Doesn't seem possible, even if one includes some examples of architecture designed by the other fellow.

AN ORGANIZATION licensed by New York State's Department of Education wants to speed up our reading through a correspondence course. They say that the first individuals to complete the ten-session course have averaged 85% above starting speeds. We doubt such a spectacular success among the architects—the object in our profession might well be the cultivation of reading, period. Not until we become accomplished in low-gear reading will there be reason to think about developing speed.

*This month we
devote an entire issue to*

The Pace Setter of 1954!

Designed by Architect Alfred B. Parker...
built by himself for his own family.

Frank Lloyd Wright says of it:

"This Florida house aims at the highest goal
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in plans and in pictures... in terms of structure
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in the November issue of

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Magazine

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This new technical bulletin is ready now. More practical, more complete than anything prepared to date on cement and terrazzo for professional use. Includes illustrated job procedure steps from construction stages to final approval. Gives your specifiers full product information—exact coverages—detailed specifications. Shows exactly what to do for approved treatment from curing through protecting, and sealing to final clean up.

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The increasing interest and widespread acceptance of completely automatic—without attendant—elevating, which saves up to \$7,000 in operating costs per elevator per year, can best be explained with these figures:

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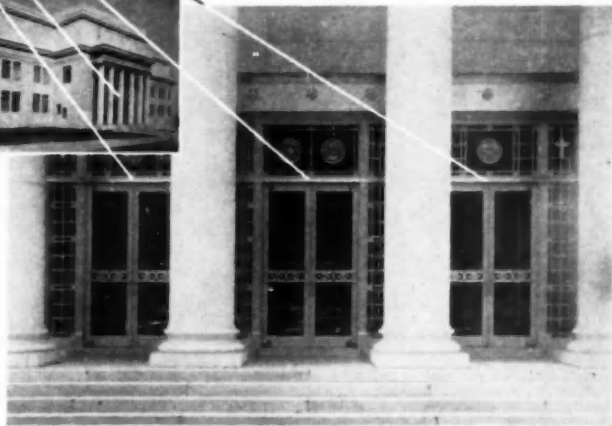
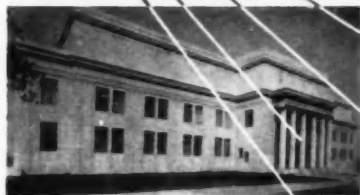
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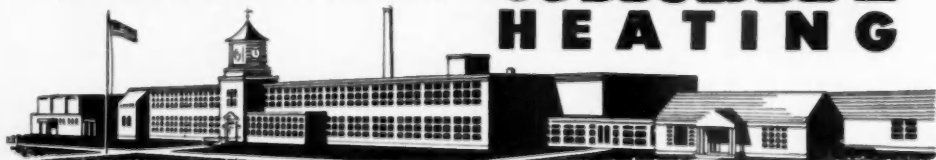
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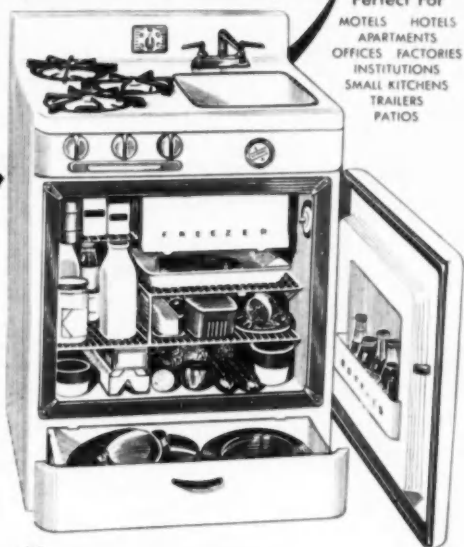
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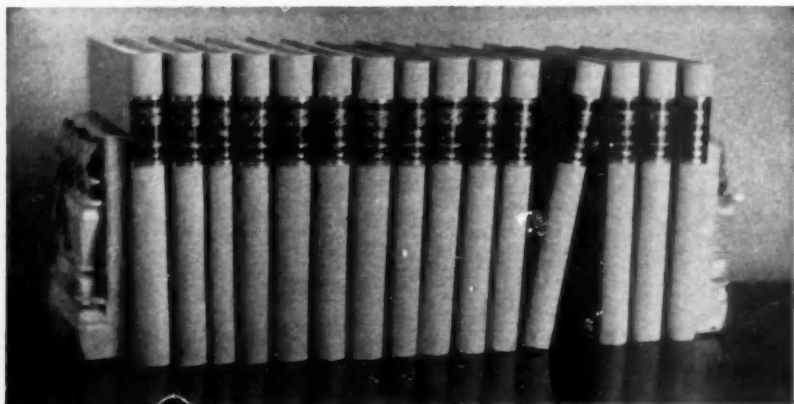
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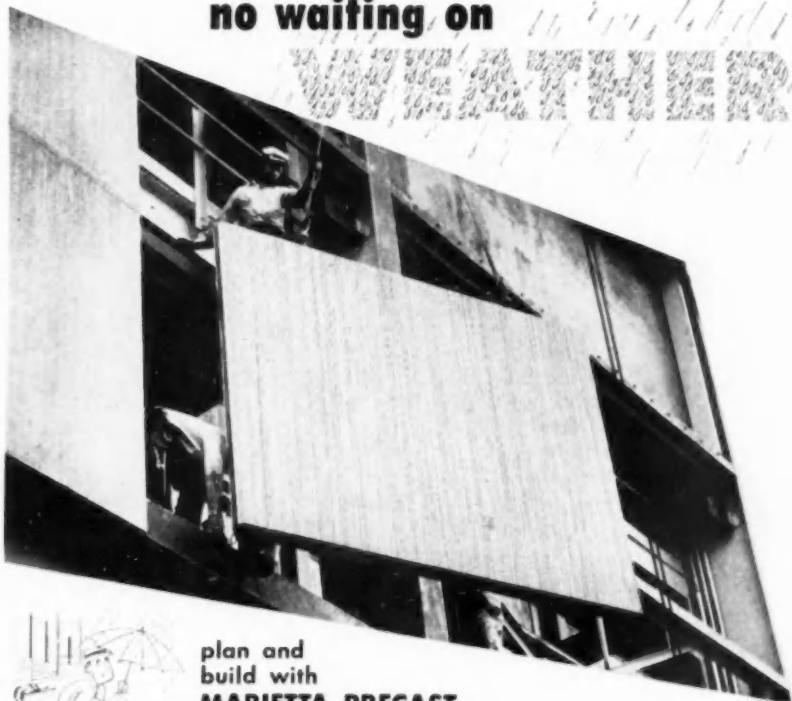
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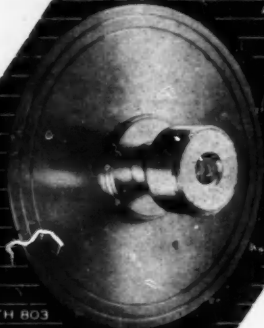
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